

# The Mass Art Paper

ISSUE #3

NOVEMBER 26, 1969

## From Jack Nolan

I've been asked why I wanted to be President of Mass. Art. I think that's the question; usually it's phrased obliquely-"why did you accept" rather than "why did you want". But the first implies the second, more cogent question and I'll try to answer the direct form.

One reason, a very personal one, was the opportunity to make a marked change in my own life. Change is healthy and opportunities for real change are limited in our society. I admit to being attracted by the challenge of a major shift in professional concerns.

Also, I like organizations that take surprising actions; MCA surprised me by entering my life unexpectedly. The College and the Trustees could have made a more conventional choice of, say, an artist or scholar or educator. Whether or not they made a wise choice (I admit I believe they did), the choice was atypical. To me, that suggested "the system" was innovative, a necessary condition for sustaining change.

Another attraction was the unique state of Mass. Art. An amazing place- a mixture of handicaps and hopes, an amalgam of traditional academia and fresh innovative spirit- a college that had lagged the times but rapidly reconstituted itself and changed.

A school in flux is a live and invigorating process, stimulating to all who take part in helping the future happen. It would have been easy to be turned off by the physical plant (abysmal) and technical facilities (non-existent). Those conditions will be changed. But more important that the prospects for new facilities were the resources that already existed. The leverage on the future was already apparent in the spirit that was running.

Who wouldn't want to join a college on the move?



The Mass. Art Paper is surviving, and perhaps it wouldn't be too exaggerated to say that it is growing. This comes as a surprise to many people, including the editors and those who (justifiedly, based on the Paper's past performance, or non-performance) appropriated it only \$800.00 for operational costs this year. The Paper is outgrowing its budget, though, and in order to continue beyond 2 or 3 issues, we badly need money.

There are a number of solutions open to us. A first is to sell the paper, which we want to avoid if possible. A second is to accept ads, classifieds from students and commercials from outside the college. A third solution, aimed at the more elemental interests of the people at Mass. Art, is to hold a food sale. As debased as this last may seem, it could prove to be the most profitable for all concerned. It has the advantage of being an outlet for those frustrated students who like to cook ambitiously, but don't have enough people to eat their efforts and provide a "feedback" on their success or failure. Also in favor of a food sale is the undeniable fact that the majority of people at Mass. Art like to eat. And a food sale might prove interesting when compared to the cafeteria food of late.

If you are interested in working to collect ads, please contact Charles Lew, I-5a, as soon as possible. If you want to help with and/or contribute to the food sale (the contributions can stretch the definition of "food" to whatever extremes you wish, i.e. Terra Cotta's feather pie in the foyer), contact Terry Angeloni IV-4 by mid-December.

con't on pg. 7

## About Jack Nolan

Usually, my first reaction to someone who is virtually unanimously praised is one of suspicion; I become curious to discover the humanizing flaw in that person. This is especially true when the person is what I referred to in a previous issue of the Paper as our "ultimate authority figure". In the beginning, I had hopes of proving that Jack Nolan was not quite as good as everyone thought, confirming the blindness of public opinion and reaffirming once again the brilliance of my sleuth-like skepticism. And I had just the level on which to perform my attack: yes, Jack Nolan was able to project himself as a proficient spokesman for common sense in front of an audience, and yes, there was an undeniable amiability present when he talked in front of an audience, but behind the carefully charisma-choked exterior of the ability to perform well and the genuine willingness to do so, I imagined, there lurked a cold, unapproachable codfish who was using our poor down-and-out art school as a stepping stone towards fulfilling the requirements of a monumental ego. - This is standard stuff in the world of leaders and crowds.

To prove my hypothesis, I went to speak with Jack Nolan one afternoon. And that was the beginning of the end of my notion that those who hold power are inherently devious old prunes. Not only are the ability and concern Jack Nolan projects real, but Jack Nolan really is nice! That took me by surprise. Perhaps what Dr. George Wald said on the Cambridge Common on October 15th can appropriately be quoted here out of its original context; perhaps I'm just "not used to democracy", particularly in view of what has been the previous situation at Mass. Art. I suspect I'm not the only one who has learned by conditioning to distrust and avoid "ultimate authority figures" within the college, and to you others it is important to say that Jack Nolan is not the cold, unapproachable codfish you feared he'd be, in fact he appears somewhat sad at times that more students don't approach him, just to talk. The doors are open to the President's office this year, for the first time in too long.

B.D.

### CREDIT BOX

Editor.....Barbara DuVal  
General Critic...Elaine Luti  
Photographers.....Fred Young  
Barye Hall  
Contributors.....Marie Rock  
Robert Pollock  
Scott Wixon  
Janet Sadler  
Bonnie Swartz  
Lay-out.....Robert Orlando  
Cheryl Eagles



## EDITORIAL I

Art is an important thing. But to be a slave exclusively to art is, in the long run, undermining the importance of it. An important thing is never isolated. It is always adjacent or parallel to all other living concerns. To understand living concerns other than those you are primarily expressing yourself in is to be able to carry out that expression with a high quality of perspective, to give fuller, more far-reaching meaning to your art.

It is essential for a Mass. Art student to understand that he is a strange compound of many, many complicated elements, of which art is only one. He must seek out these other elements in order to better define that one. He cannot be afraid of committing treason to the Cause by studying the tremendous revolutions within and interactions between music, theater, literature, history, the sciences, math, and art. And he cannot afford to ignore society's increasingly restless volcanoes: man to man, men to men, men to nature, that threaten to have little but ashes in

time if people continue to ignore them.

The need for perspective can be seen in the analogy of a chess game in which you have agreed from the beginning to play with only a king against an opponent's full range of men. Winning for you would be quite unlikely without the mobility of a variety of pieces, and it would surely be a dull, predictable game.

To live Art is not wrong at all, but the word "live" automatically entitles your outlook to be influenced by everything in the world. At Mass. Art there has always been the tendency to turn art at the college in on itself, over and over. The advent of good new teachers and administrators from outside of Mass. Art and from outside of the field of art has helped to show the advantage of fresh viewpoints in what could otherwise easily be a dull, predictable game of conventional academic reward and punishment. But it isn't enough for us to allow them to come to the college; we must go out to look for them.

## EDITORIAL II

The Mass. Art Paper is not a soap box from which its editors can spout their exclusive formulas for a just, proud World. There are few unequivocal moral stands we will take in the hope of persuading readers that we are absolutely right and opposing ideas are absolutely wrong. And those few stands that we do think are strong enough universally to be called policy are so self-evident that only the most ethically-vapid cretin could fail to see truth in them.

One such issue is that of Free Speech. History's oppressed, from the early Christians to the Jews under Nazi occupation have gained our sympathy because they asked, against severe odds, to be permitted to speak their minds. The most unlikely people will admit respect for the moral logic of their plight and sorrow for their suffering; to do otherwise would indicate a great perversion of scruples. But it is strange how compassionate some of these people can be towards moral issues of the past, while in

the present they are so tyrannical towards new forms of those same issues.

Those administrators at the State Colleges of Salem, Framingham, and Worcester, for instance, most certainly sympathize with the struggles of the early Christians, the Colonists of early America, and the Jews of World War II, yet they cannot understand that by denying their respective college newspapers the right to print an article by Eldridge Cleaver, and closing down those papers for printing the article anyway, they are violating precisely the cause for which the men they supposedly love, admire, worship fought: Freedom of Speech. Unquestionably, these administrators, had they been alive, would have silenced the John the Baptists, the Tom Paines, whose insight opposed their archaic turpitude and threatened to topple their authority. They are suckling the stale anti-progress bulldozers the way Nevil Chamberlain

suckled Hitler and Nazism, by cradling languor and submitting to terroristic denial of human rights. If there is indeed a revolution occurring in our society, these men must wake quickly and realize that they are supporting what future generations will call the corrupt, slug-like, ultimately losing side. It's time for them to prove that they really are educated.

Mass. Art is fortunate in having administrators who realize the moral and social necessity for Free Speech. (This was not always the case, though.) The Mass. Art Paper is not subject to any censorship whatsoever, yet we greatly sympathize with those State Colleges, Salem, Framingham, and Worcester, who have been forced to answer to constraints imposed by censors who would strip them of their legal, moral rights.

## EDITORIAL III

We recieved, as a result of our questionnaires asking for reactions to the Paper, on the whole an absence of constructive criticism, and an abundance of high school "humor". We realized, somewhat disappointedly, that the general effect of this response and lack of it, was to give us licence inadvertently to, using your money, print anything we want to print in the paper, from quality journalism to the usual trash. It must feel strange, those of you who didn't reply or whose reply would have been better unsaid, to know that by default you have condoned possible mediocrity.

One criticism we did recieve (not via the questionnaires) challenged the name "The Mass. Art Paper". When we first set out to make a "newspaper", we ran the gammut of possible titles and

realized that no matter what we chose, it would seem forced. (Titles are forced.) In order to distinguish ourselves as far as we can from the former Mass. Art publication "Intaglio", we decided to pick the most unpretentious, honest title we could find. We aren't closed to the idea of a new title if it is more effective, yet still simple and direct.

Mr. Benson recently asked whether faculty comments would be accepted in the paper. Apparently, we did not make our intended identity clear enough. We hope that the paper will be regarded as a printed assembly for all factions within the college, and not just as a bicept of "student power". We would like to emphasize that according to this concept, faculty response is not only welcome, but absolutely necessary. B.D.



# LETTERS

Nov. 5th

In a sincere and personally-written speech Monday night (ed.'s note:Nov.3rd) Richard Nixon made what amounted to a bit-by-bit defense of his handling of the Viet Nam war.

I honestly can say that I have some sympathy with Nixon; his efforts are genuine. But these efforts are not sufficiently thorough-going- and he clearly stated that he could not and would not heed the voice of the "minority" in its call for unilateral withdrawal.

What angered and distressed me was that Nixon made a direct plea for support from the "silent majority"- a caste that simply has not showed the proper interest in the political affairs of this country at any time, and which is to blame for our very deep involvement in Viet Nam to begin with.

The tactics of the Mobilization Committee must clearly be totally non-violent and resolute, for Nixon is bent on proving to that silent majority that finds its basic truths out of the

pages of Life Magazine that the Mobilization people and all who espouse quick withdrawal are in the minority- and an irresponsible minority, at that.

The polarization of opinion on the Nixon management of the war already was obvious, but the bitter winter fight is yet to come. This month there will be counter-demonstrations, and an ear-splitting roar of confrontation in this country, in all likelihood.

This is the hour when the war protestors must choose the most sophisticated and eloquent powers of expression and persuasion. Hanging in the balance is the voice of the responsible, not the silent, majority.

Terry Knapp  
IV-4B

November 14, 1969

Dear Editor,

I don't know why....  
...I just do.

Mary O'Connor  
III-4

(Ed.'s note: Mary O'Connor was one of the dancers in Kevin Dewey's "A History of the Wars". This is her reply to Elaine Luti's review of the dance.)

## *Have We Been Had?*

After that promising first week of school when the scent of home cooking drifted down the stairwells and praise was high for the changes made in the cafeteria franchise, something happened. For a short sweet month we were seduced by decent food and drink; now it seems we are back where we started. Complaints are common, rumors are raging, and this writer last week encountered a ham and cheese whose bread was a flourishing penicillin culture and ham and cheese had long since passed on. Is this what we want?

J.A.

J.A.

## **S.G.A. News**

Mass. Art's S.G.A. has for the past year and a half been involved in an organization titled The United Student Governments of the Massachusetts State Colleges. The formation of this union stemmed from a previous organization which served only to bring together S.G.A. members from the various colleges, at conferences held semi-annually, to swap information as to college policies, dorm regulations, etc. This previous organization took no active role in relation to any of the problems which were discussed. This new union, to which ten of the eleven state colleges belong, has now decidedly taken an active role in the business of the member colleges. In its beginning stages the union backed the colleges' demand that equal student representation and vote be accepted by all college committees. At Mass. Art our faculty and administration met these demands with reservation. After much deliberation, compromises were made. Students have been placed on all faculty committees in such proportion that the committee remains a faculty committee. Student faculty committees's are equal in representation and vote, and student committees remain student committees. Another outstanding achievement of the union will lead to the appointment of a student member to the Board of Trustees.

A conference has been scheduled at Framingham State College for a weekend in December. It is the goal of this conference to appeal to the State Legislators for the money due us for the betterment of our physical facilities as well as our mental facilities (faculty and administration). Two approaches we will use at this conference are; first the dull, boring establishment approach of facts and figures. That is legislative voting, attendance, and filing of bills. Secondly a positive approach which no legislator will be able to turn his back on; what is happening at the state colleges. Each college has been asked to survey his college and come up with a selling point. All these individual statements plus the combined efforts will be marketed as an undercurrent at the December Conference. Mass. Art is a unique place when it comes to "What do you do here?" Our contribution to the intercollegiate art competition is an obvious statement of "what we do here". An exhibition separate and apart from the competition is also in the category. These things are easily done. Now, what else do we do here? We dance, act, sing, play instruments, paint, sell ceramics, and other works, stage happenings.

PLEASE... anyone with ideas about what we can do for our thing at this conference, please see me. We have only a month

A.B. Swartz  
coordinator/ state  
colleges





I saw George Lockwood as a soft figure as he came and went; I knew him as that part of me that longed for form. Brief contact (he was with us at Massachusetts College of Art but a short time) was enough for clear impression. He doubted only doubt, desired only life--the order of the world was the order of himself. His nature was of knowing that, and the subtleties that create balance and harmony in life and art.

He profered the idea of perfection of the act, a consistency, clarity, and character in small things that would unify the whole. He could be strongly suspected of moving always toward a mastery of self-preservation through the will, and of urging the world to adjust to his existence. He thought Goudy's square periods were great.

How many walk through life in death--George Lockwood rests with life in death.

George Lockwood: Lithographer, publisher, illustrator, a "pioneer in development of new etching and color printing techniques for the revived art of lithography", just recently deceased at the age of forty.



## REPORT FROM WASHINGTON

My first impression of the November Moratorium on returning from Washington D.C. was that it had been successful in achieving its objectives and that it was a necessity in regards to the anti-war movement. On a broader scale it was necessary to show that this demonstration is a valid way of showing opposition to government policy and showing that it can be conducted in an orderly manner. I was impressed by the tremendous turnout and the friendly mood of the people. There was an atmosphere of deep concern for peace and a commitment to showing the nation that anti-war protests were deeply concerned about America. The violence that occurred seemed inevitable. The general attitude of SDS involved only its own interests and the overall effect of their activities did not matter to them. They were bent on confrontation and the police were more than willing to oblige them. For the most part, the police were not antagonistic, but when they were confronted, they used stronger means of repression than necessary. People who were at the Justice Department said that the police were throwing the tear gas far out into the crowd over the heads of the actual trouble makers. In the evening, when trouble broke out again, I witnessed an event which showed the police's lack of restraint when dealing with demonstrators. On the grounds of the Washington Monument many people were quietly standing around fires trying to keep warm when, without warning, the perimeter of the field was lit with head lights and immediately tear gas was shot on the field. I immediately left and went back to the bus. Within the hour, a crowd came running by, followed by police who fired tear gas. They were followed by about three hundred National Guard with a search light which they used to light up the fields and trees. The people who had not yet reached the bus had a hard time getting to it and we had to leave three people in Washington. Being in Washington Washington showed me that these demonstrations must continue. People must be allowed to actively express their views and the government must allow dissent; when the government suppressed any form of dissent or doesn't treat the dissenters as citizens equal to the general public, that general public should be informed about this and hopefully they will take action to secure the right to dissent. Dissent must continue in for this country to remain a democracy.

Scott Wixon

## A SOUND OPINION

One of the standard criticisms of our society is our lack of communication. We are accused of sitting next to people in subways, busses and elevators, staring blankly ahead — of talking without meaning anything, of hearing without understanding. Ironically, however, there is a concurrent trend to fill places of communication with oppressively loud music. Curiously, it is often the same people who are exponents of both trends — the "sensitive artist" who on the one hand is disturbed at the distance with which we approach each other, and on the other hand likes to have his neurological circuits burnt out by loud rock music.

Obviously what I'm getting at is our all-permeating juke box. It is impossible to communicate in the cafeteria any more

and unfortunately there are not many other places to go. SGA, newspaper people and faculty have their respective small holes in the wall, ceramists can find dusty corners in the basement — but for most people, the cafeteria is the only place to talk, or it was. People who used to communicate there have now been reduced to screaming at each other, pounding on tables, or going somewhere else. And as the noise gets progressively more pervasive there will eventually be nowhere else to go.

A particular problem with a juke box is that a small number of people can keep it playing all day — giving the impression that everyone likes it except a few vocal soreheads. If you have an opinion either way please leave a short signed note in my mailbox.

E.L.

## Congratulations

Brian Alterio, IV-2A, Jane Abbett, IV-5, and David Hawkins, IV-5 have been acknowledged for the excellence of their achievement at Mass. Art in this year's "Who's Who in American Colleges and Universities". Mr. Hawkins unfortunately tore up the notice informing him of this honor, thinking it junk mail.



## I

My esteemed colleague has pointed out that this newspaper will accept art if it is good enough. Much as I value her opinion, her reasoning (or lack thereof) could stand some improvement. It is clear to me, as it must be to all clear-thinking rational people, that the printing of art in this paper would be a most absurd endeavor for many reasons. My honorable colleague has apparently overlooked important considerations; first that it is quite unlikely that we can afford a printing process that would do justice to a work of art. Proficient as she is at making silver-tongued speeches and honey coated editorials about our sad financial state, she apparently overlooked the fact that every picture raises the cost of the paper. Further, she seems to have forgotten that her purpose in starting the paper was as an outlet for herself and others who were interested in things besides art, in particular, writing. Our esteemed editor apparently does not realize that, this being an art school, one need only open one's eyes and one can see art all around them in full and living color, life-size and in great variety. Apparently the absurdity, not to say stupidity, of taking up valuable copy space with poor reproductions of a technically limited type of art has not made itself manifest to her. My honorable colleague does not seem to care that in order to be even recognizable a picture would have to take up at least half a page. (Perhaps she will show more concern when it is her editorial that gets displaced.)

Furthermore, through some unexplainable oversight she forgot that there are a great number of photographers around this school who, if there really is a demand, might agree to make a portfolio of good quality color reproductions and sell them. If anyone wants their own reproductions enough, a copy can be extracted from a xerox machine of as good quality as we are likely to achieve in the paper.

E.L.

## II

Elaine Luti has said there should be no art in the paper, and Elaine is an honorable critic. I recognize her courage in taking up the cross as the Joan of Arc of the anti-art faction at Mass. Art (an ultra-verbal minority of one) and I commend her (strange how close the word is to "condemn") for having the audacity to expostulate so valiantly an opinion even she must sense is baseless and dribbling. Miss Luti has already begun to feel the effects of the way of all martyrs: at the moment, she hasn't a leg to stand on.

I would like to, first, clarify my motives for starting the Mass. Art Paper. I hoped to establish a forum for ideas that would allow a communication among even the most disparate elements in the college. In order to unify groups, a common denominator among those groups must be tapped. Now, Miss Luti, I put it to you: What is the most obvious common denominator among ART students and ART teachers dealing primarily with ART at an ART college?

I see, therefore, no reason why, in addition to discussing other pertinent topics, we cannot write about art in the paper. Both the writing and the art submitted for reproduction must, of course, be subject to fairly stringent quality control procedures. But, much as I find distasteful opposing Miss Luti's doddering notions on the premise that to kick a dead dog is indecent, I hardly think that a publication purporting to represent an art-directed institution would be conspiring against the interests of that institution should it consider art.

Now to answer the venerable critic's doubts about the technical feasibility of reproducing art for the paper: if we have enough money for photographs, and we have enough capable photographers willing to photograph (we are working towards both goals at this time), why can't we ask the photographers to photograph art? eh? Obviously it wouldn't make sense to reproduce paintings whose strength stands on their color or monumental size. (What does Miss Luti take her editor for, a cabbage-head?) But why couldn't we reproduce a small black and white print or drawing that wouldn't be reduced to the point of obscurity by the offset printing process? (Miss Luti herself will admit admiration for simple calligraphic signs or symbols for example.) As for the "valuable copy space" the art would elim-

inate, I cannot help feeling that we would have far more access to valuable art, in an art college, than valuable copy. --And this editor has not such irrevocable passion for the sight of her printed editorials that she couldn't conceive of them being uprooted by a piece of valuable art.

Should Miss Looney, by some cruel quirk of fate, fail to see the superior reasoning supporting the publication of art in the paper, readers, bear with me while I resort to some underhanded, despotic tactics. Allow me to caution Miss Looney that at a certain, subtle point, the bombastic, blustering of a diabolical paper critic becomes unnecessary to the wellbeing of said paper, and the editor is the esteemed, honorable character who ultimately decides the location of that point.

B.D.

## III

This critic does indeed take her otherwise esteemed editor for a cabbage head when she intends to use art as a devious propagandistic method for uniting the school in support of the paper. I should think the readers of this publication would take it as an insult that the editor of their paper considers them incapable of the motivation to read a paper that doesn't have a lot of pictures. Further, even assuming there was a good reason to represent art in the paper, just how representative can this art be if we accept the limitations of size and color? It will be representative of the few people who small black and white prints. (This is not intended as an accusation, but I would merely like to point out that our own editor's own art often happens to take the form of small black and white graphics -- a fact to which our readers may draw their own conclusions.)

Furthermore, I deplore her dictatorial threats, which she subtly includes at the close of her journalistically irresponsible article. I will not be intimidated by fascist swine.

E.L.



## STUDENT/FACULTY SHOW

con't from pg. 1

It is unfortunate that we are forced to ask for a vote of confidence so early; you haven't had a great deal to judge our potential by. We must, however, ask for your co-operation on the basis that we cannot improve unless we exist, and we cannot exist without your co-operation.

Thanks.

In conjunction with an open-house to be held at Mass. Art on December 13th, the college is planning a Student/Faculty exhibition. This will be a show juried by Russell Connor, former Mass. Art graduate and present Assistant Director of the Rose Art Museum at Brandeis University. The entering work must be submitted by Wednesday, November 26th, and all rejected work can be picked up in Rm. B6

on December 1st and 2nd. Rob Moore Jr., Chairman of the college's Programs and Exhibitions, has requested volunteers to help install the exhibition on Friday, November 28th and Saturday, November 29th. Contact him if you are interested.

## Stars At Worcester Show

I found myself in a strange position in my attempt to write this article. On one hand, I could state who was in the show and who fared well and who didn't. On the other, I could feasibly combine the two.

Well, I've decided to combine the two, one of which will be rather short and on the dry side and the other understandably longer and hopefully more interesting.

The First:

Louis - He had four paintings in the show. As a whole they were good but not his best.

Newman - More than adequate amount of works, good and bad.

Zox - Leaves one wondering if he has transgressed his module to get at the color or possibly if he wants to at all. Good but not staggering.

Noland - Two early works (1964, 1966). Good paintings. Interesting from a developmental viewpoint.

Stella - Stella is very much in control of his painting and goes about it. He does it rather well I might add.

Reinhardt - Had three of his Black Paintings, all of which were very exciting. They greet the viewer as a whole and begin to break down as the subtle color declares itself.

The Second:

I tend to want to look at the show as a whole. Painting itself as a whole. All included in the show obviously have chosen to express themselves on the two-dimensional surface. When one first enters the show, one is greeted by Noland's Tropical Zone, Louis's Alpha Gamma, and Stella's Hiragla III. These, I feel are very well presented. They represent three attitudes toward the two-dimensional. Louis' consideration is one of spatiality. Noland negates the rectangle in order to pursue his color interests. Stella works his problems out in relation to surface. This gains importance in relation to the "direct image" that is presented. The way the two-dimensional surface is used in order to give the directness involved in the image.

Newman, Zox, and Reinhardt are also three good examples. Reinhardt, in his

Black Paintings, uses the canvas as a spatial area. The Black canvases are all squares (60"x60") and he utilizes the area by breaking the color areas within into squares and allows the eye to move from square to square and the exist-ratios therein. Newman and Zox are working the canvas in terms of structure.

Zox, who works with a module, plays large areas of color against his module creating pressures between the two.

Three of the four works by Newman are rectangular canvases using vertical fields of color in play with other larger fields of color. His fourth painting is a triangular shaped canvas, about which he states: "What I wanted to do was find out whether or not the triangle could function for me pragmatically as an object and whether it could also act as a vehicle for a subject. Could I do a painting on the triangle that would overcome the format and at the same time assert it? Could it become a work of art and not a thing?"

Robert Pollock



## Review: The Kevin Dewey Dance

Ina Hahn describes herself as a "dancer-teacher-choreographer in the Boston area". She has written this review of Kevin Dewey's "A History of the Wars" as a contrasting viewpoint to Elaine Luti's review of that dance.

"A History of the Wars and the Four People" as presented last Friday at Mass. Art is an unusual piece of work. One would have expected from such a young and untried choreographer as Mr. Dewey is, many of the mannerisms, eclecticism and self-indulgences that prevail in the earlier works. There was none of this, amazingly enough. The work contained fresh movement material (despite the fact that the dancers were technically limited), a leanness and muscularity in its statements both verbal and non-verbal, an honesty in its attempts to say things directly and often ungraciously, and, most surprising of all, a sense of theater in its use of timing and varied energies.

The core idea of the piece is presented at the very beginning. The curtain opens on three figures in a line, their backs turned. They face us and we recognize them-- the nurse, the clown, the lady of the streets. They begin to move in precise, measured steps. They move in unison, but with no more relation to one another than a trio of puppets; they move together, but there is no contact, each one is alone. As the piece progresses each character assumes typical movement or gesture patterns which define him further, and also limit him. So the nurse's hand feels a forehead or pulse, the clown bows awkwardly, the lady undulates her pelvis, and they become more isolated in their own worlds. And when there is verbal and physical contact the sense of isolation is even stronger. Gestures which should have tenderness are performed perfunctorily, with precision and regularity. Moments which should be full of wonder (love-making, compassion) are shown to be victims of our mania for role-playing and efficiency. And these ugly moments reach their peak when a cry for attention becomes a scream of anguish. Whose cry is it-- hers? Ours? And who are "we", each of us, are we the fourth person?

All throughout, the meaning of the piece is inseparable from the movements, the play of rhythms and energies. Precise metric rhythms give way to inner, breath rhythms as the masks break down. For a moment the lonely humanity of the "performer" is shown. Then, off they go again, picking up the shreds of their routines, their roles...in measured metric rhythms. Unison movement gives way to a polyphony as each does his own thing; silence leads to speech; cries are so soft as to be inaudible, or so loud as to be uncomfortable.

The fact that Mr. Dewey had non-professional dancers to work with was in no way a hindrance. One was never uncomfortable with their limitations. Christina Jackmauh, Bruce de St. Croix, and Mary O' Connor gave the piece a clarity and allowed it to shine through their individual performances. They were certainly tuned in to what Mr. Dewey was saying.

More should be heard from him. We need honest, original voices in the theater.

Ina Hahn

## REVIEW: The Summer Exhibition

I needed a good line to attract your attention so I chose the above. Actually, this is an objective review about the student summer exhibition which has ALREADY been replaced by Mr. Nick's paintings. I feel that the summer exhibition which was judged by one non-student should be judged just as objectively by one student. Here goes:

First Prize: To Michael Hachey, because the colors in his painting zap me, the design is really nizzer, and because I personally know the artist. To Jeff Philbrook because his box sculpture reminds me of my bedroom, especially the spider.

Second Prize: To Angela Veneto for having guts enough to enter a ceramic piece. To Frank Siccone because his painting reminds me of a giant mud puddle containing altocumulus clouds; besides, how many artists paint like that?! To John McNamara for giving chromatic body to his painting. To Lawrence Frates because his water color is a good one which is not too much like a certain other watercolorist and because he said he'd show me his etchings--do watercolorists etch?

Third Prize: To Robert Orlando for his silhouetted, high-contrasted, black & white, integrated, keen, antichromatic, sexy, photograph. Bergman would love it. To Janet Anastasia for having the nerve to enter last year's painting and because it was good, although it should have been placed vertically.

Special Absurd Antiwar Award: To Steve Reed who should have left the sardines in his sculpture.

Special Einstein Relativity Award goes to Thomas William Dempsey who was able to accomplish so much on paper. Special Painting Award goes to Robert Pollock who demonstrated that he can.

Special Dirty Fingers Award: To Janet Anastasia for having a dirty background.

Special Recognition to Leo Abbett who should have been awarded something.

Special Award to Academic Teachers who attempted to understand the confusing symbolism behind the art works.

Special Award to those who read this review good humorously.

Special Award to Radical Marie Rock who authored this totally objective review.